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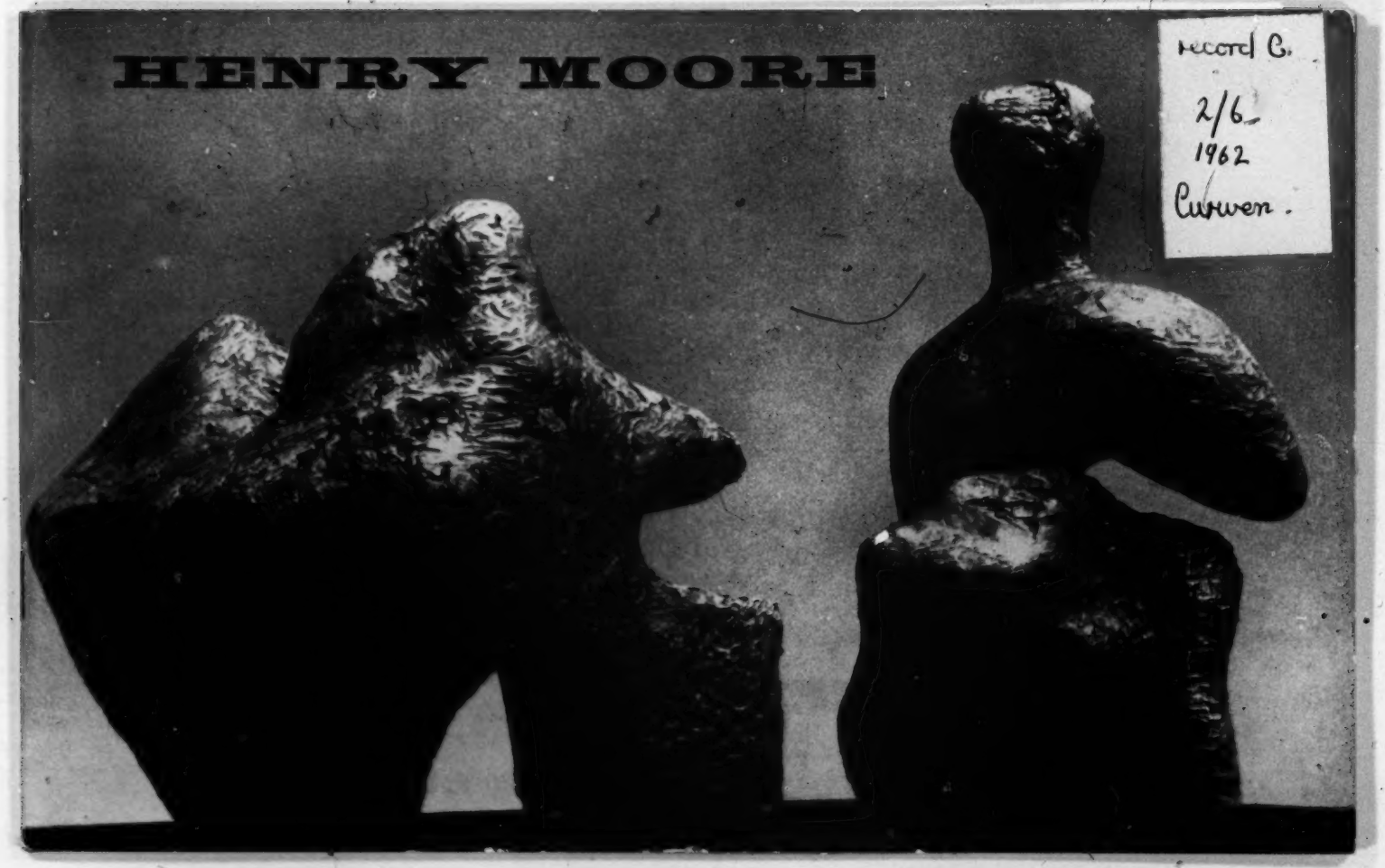
HENRY MOORE
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HENRY MOORE

CAMBRIDGE, Arts Council Gallery	17 February - 10 March, 1962
YORK, City Art Gallery	17 March - 7 April, 1962
NOTTINGHAM, The Castle	14 April - 5 May, 1962

The Arts Council of Great Britain

HENRY MOORE

an exhibition of sculpture and drawings

ARTS COUNCIL 1962

Cover: RECLINING FIGURE NO. 4 (two piece) (51)

Foreword

This exhibition has been specially arranged for the Arts Council Gallery in Cambridge and will later be seen at York City Art Gallery and at The Castle Museum, Nottingham.

Our Cambridge Gallery opened in 1947, since when it has shown a continuous series of exhibitions during the University terms. It suffered at first from a shortage of space, but gradually annexed our administrative offices on the floor above. There are now four well-lit rooms and, with these improved premises, it is possible to maintain a full and varied programme of our larger exhibitions.

From time to time opportunities have been taken to arrange exhibitions specially suitable for the Gallery, notably, *Victor Pasmore* in 1955; *Samuel Palmer and his Circle* in 1957; and last year, *Contemporary British Portraits*. One of our most ambitious enterprises so far is the present exhibition of work by Henry Moore.

That we have been able to assemble this remarkable collection is entirely due to the generosity of the artist himself, his wife, Mrs. Irina Moore, and his daughter, Miss Mary Moore, who between them have lent all the sculpture and drawings in the exhibition. We are indeed most grateful to them. We are further indebted to Mr. Moore for the great help he had given us in every way, especially with the selection of his work. We should also like to thank Mr. John Russell for allowing us to reprint in this catalogue a short extract from his interview with the artist which was recently featured in *The Sunday Times*.

G. W.

Henry Moore on sculpture

1934 Every material has its own individual qualities. It is only when the sculptor works direct, when there is an active relationship with his material, that the material can take its part in the shaping of an idea. Stone, for example, is hard and concentrated and should not be falsified to look like soft flesh—it should not be forced beyond its constructive build to a point of weakness. It should keep its hard tense stoniness.

1937 (The sculptor) must strive continually to think of, and use, form in its full spatial completeness. He gets the solid shape, as it were, inside his head—he thinks of it, whatever its size, as if he were holding it completely enclosed in the hollow of his hand. He mentally visualizes a complex form from all round itself; he knows while he looks at one side what the other side is like; he identifies himself with its centre of gravity, its mass, its weight; he realizes its volume, as the space that the shape displaces in the air.

1937 Although it is the human figure which interests me most deeply, I have always paid great attention to natural forms, such as bone, shells, and pebbles, etc. Pebbles show nature's way of working stone. Some of the pebbles I pick up have holes right through them.

1941 Mexican sculpture, as soon as I found it, seemed to me true and right, perhaps because I at once hit on similarities in it with some eleventh-century carvings I had seen as a boy on Yorkshire churches. Its 'stoniness', by which I mean its truth to material, its tremendous power without loss of sensitiveness, its

astonishing variety and fertility of form-invention and its approach to a full three-dimensional conception of form, makes it unsurpassed in my opinion by any other period of stone sculpture.

1951 When I began to make sculptures thirty years ago, it was very necessary to fight for the doctrine of truth to material (the need for direct carving, for respecting the particular character of each material, and so on). So at that time many of us tended to make a fetish of it. I still think it is important, but it should not be a criterion of the value of a work—otherwise a snowman made by a child would have to be praised at the expense of a Rodin or a Bernini. Rigid adherence to the doctrine results in domination of the sculptor by the material. The sculptor ought to be the master of his material. Only, not a cruel master.

1951 In my opinion, long and intense study of the human figure is the necessary foundation for a sculptor. The human figure is most complex and subtle and difficult to grasp in form and construction, and so it makes the most exacting form for study and comprehension. A moderate ability to 'draw' will pass muster in a landscape or a tree, but even the untrained eye is more critical of the human figure—because it is ourselves.

1951 Sculpture is an art of the open air. Daylight, *sunlight* is necessary to it, and for me its best setting and complement is nature. I would rather have a piece of my sculpture put in a landscape, almost any landscape, than in, or on, the most beautiful building I know.

1953 At one time holes in my sculpture were made for their own sakes. Because I was trying to become conscious of spaces in the sculpture, I made the hole have a shape in its own right, the solid body was encroached upon, eaten into, and sometimes the form was only the shell holding the hole. Recently I have attempted to make the forms and the spaces (not holes) inseparable, neither being more important than the other.

1954 Drapery can emphasize the tension in a figure, for where the form pushes outwards, such as on the shoulders, the thighs, the breasts, etc. it can be pulled tight across the form (almost like a bandage), and by contrast with the crumpled slackness of the drapery which lies between the salient points, the pressure from inside is intensified.

1957 I willingly accept what I try to bring together. In the heads of my *King and Queen* or in the head and body of my *Warrior*, some mixture of degree of realism is implicit. I do not suggest that I have intentionally done it. I did not say: 'Now, I'll make the head different'—it is just that in the head part I could focus, in essence, the intention of the entire figure. A bull-like though docile, a strong though battered, being; suffering—the cleft down the middle of the skull—a resignation but still a defiance. By contrasting the head to the natural structure of the rest, the whole idea of the figure is pointed out—it is these contrasts which do it.

1961 There is a great deal still to be done with three-dimentional form as a means of expressing what people feel about themselves, and nature, and the world around them. But I don't think that we shall, or should, ever get far away from the thing that all sculpture is based on, in the end: the human body.

Biographical notes

1898 Born in Castleford, Yorkshire.

1909 Impressed by carvings in Methley Church, Yorkshire; determined to become a sculptor.

1910 Won scholarship from elementary school to Castleford Grammar School, to train to be a teacher.

1916 Post as student teacher in old elementary school.

1917 Became private in 15th London Regiment (Civil Service Rifles). Was gassed at Battle of Cambrai and invalided back to England. Became physical training instructor.

1919 Demobilized and resumed teaching. Went to Leeds School of Art on ex-serviceman's education grant.

1921 Went to Royal College of Art, London.

1925 Travelling scholarship took him to Paris, Rome, Florence, Venice and Ravenna.

1928 First one-man exhibition, Warren Gallery, London. *North Wind* for Underground Building, St. James's, London.

1931 One-man exhibition at Leicester Galleries, London, and subsequently in 1933, 1936, 1940, 1946, 1951, 1954 and 1955.

1936 Made tour of cave paintings in Pyrenees. Visited Madrid, Toledo and Barcelona.

1940 Commissioned by War Artists Advisory Committee to make drawings of underground shelter scenes.

1941 Coal mine drawings for War Artists Advisory Committee. Retrospective exhibition of sculpture and drawings at Temple Newsam House, Leeds.

1943 First one-man exhibition at Bucholz Gallery, New York.

1944 *Madonna and Child* for Church of St. Matthew, Northampton.

1946 Visited United States. Retrospective exhibition at Museum of Modern Art, New York.

1947–48 Exhibited in State Galleries of Australia.

1948 Awarded International Sculpture Prize at 24th Venice Biennale. *Three Standing Figures* exhibited in Open Air Sculpture Exhibition in Battersea Park and presented by Contemporary Art Society to London County Council.

1951 *Reclining Figure* for Festival of Britain. Retrospective exhibition of sculpture and drawings at Tate Gallery, London. Retrospective exhibition at Zappeion Gallery, Athens. Visited Greece. Retrospective exhibition of drawings at Albertina, Vienna.

1952 Retrospective exhibition of sculpture and drawings at National Gallery of South Africa, Cape Town.

1952–53 Commissioned to execute *Sculptural Screen* and *Draped Reclining Figure* for Time-Life Building, Bond Street, London.

1953 Retrospective exhibition of sculpture and drawings at 2nd São Paulo Bienale; awarded International Sculpture Prize.

1955 Created Companion of Honour.
Commissioned to execute large relief in brick for Bowen Centrum, Rotterdam.

1956 Invited to execute sculpture for the forecourt of the UNESCO Headquarters, Paris.

1957 Worked on ideas for UNESCO sculpture. Later visited Italy to supervise carving of final figure.

1958 *Reclining Figure 1958* placed in forecourt of UNESCO Headquarters. Awarded Second Sculpture Prize in Pittsburgh Bicentennial International Exhibition of Contemporary Painting and Sculpture.

1959 Exhibition of sculpture and drawings (1950–58) at International Art Exhibition, Tokyo; awarded Foreign Minister's Prize.

1960 Exhibition of sculpture (1950–60) at Whitechapel Art Gallery, London.

Plate 1

THREE PART OBJECT (46)

Plate 2 SEATED TORSO (33)

Plate 3

RECLINING FIGURE
INTERNAL/EXTERNAL FORMS
(11)

Plate 4

HELMET HEAD NO. 3 (44)

Catalogue of sculpture

1 STRING FIGURE 1937
Cherrywood and string, Height 20 inches

2 STRING RECLINING FIGURE 1939
Bronze, Length 10 inches

3 RECLINING FIGURE 1939
Bronze, Length 9 inches

4 RECLINING FIGURE 1939
Bronze, Length 12 inches

5 RECLINING FIGURE 1939
Bronze, Length 11¼ inches

6 STRINGED MOTHER AND CHILD 1939
Bronze, Length 7½ inches

7 THE HELMET 1940
Bronze, Height 11 inches

8 FAMILY GROUP 1946
Bronze, Height 9¼ inches

9 RECLINING FIGURE 1946
Bronze, Length 7½ inches

10 ROCKING CHAIR NO. 3 1950
Bronze, Height 13 inches

11 RECLINING FIGURE, INTERNAL/EXTERNAL FORMS 1951
Bronze, Length 21 inches

12 UPRIGHT INTERNAL/EXTERNAL FORM 1951
Bronze, Height 24½ inches

13 ANIMAL HEAD 1951
Bronze, Length 11¾ inches

14 LADDERBACK MOTHER AND CHILD 1952
Bronze, Height 15¾ inches

15 GOAT'S HEAD 1952
Bronze, Height 8¼ inches

16 RECLINING FIGURE 1952
Bronze, Length 8¼ inches

17 SEATED FIGURE 1952
Bronze, Length 8 inches

18 STANDING FIGURE NO. 1 1952
Bronze, Height 9½ inches

19 STANDING FIGURE NO. 4 1952
Bronze, Height 9¾ inches

20 TIME-LIFE SCREEN 1952–53
(Working model), *Bronze*
Height 15 inches. Width 39 inches

21 MOTHER AND CHILD 1953
Bronze, Height 20 inches

22 RECLINING FIGURE NO. 2 1953
Bronze, Length 20 inches

23 SEATED WOMAN ON BENCH 1955
Bronze, Height 8½ inches

24 THREE STANDING FIGURES 1953–54
Bronze, Height 28 inches

25 STANDING LEAF FIGURE 1 1954
Bronze, Height 19 inches

26 STANDING LEAF FIGURE 2 1954
Bronze, Height 19 inches

27 RECLINING FIGURE NO. 4 1954
Bronze, Length 23 inches

28 SEATED FIGURE 1955
Bronze, Height 17½ inches

29 WALL RELIEF NO. 5 1955
Bronze, Height 15 inches. Width 18 inches

30 WALL RELIEF NO. 8 1955
Bronze, Height 13½ inches. Width 18½ inches

31 UPRIGHT MOTIVE NO. 1 1955
Bronze, Height 12 inches

32 UPRIGHT MOTIVE NO. 7 1955
Bronze, Height 12½ inches

33 SEATED TORSO 1956
Bronze, Height 18 inches

34 MOTHER AND CHILD WITH APPLE 1956
Bronze, Height 22 inches

35 SEATED GIRL 1956
Bronze, Height 8½ inches

36 SEATED FIGURE AGAINST CURVED WALL 1956–57
Bronze, Length 32 inches

37 DRAPED FIGURE ON STEPS 1956–57
Bronze, Height 25½ inches

38 RECLINING FIGURE 1957
Bronze, Length 27½ inches

39 HEAD (study for UNESCO sculpture) 1957
Bronze, Height 16 inches

40 SEATED FIGURE AGAINST ROUND WALL 1957
Bronze, Height 11 inches

41 THREE MOTIVES AGAINST WALL NO. 1 1958
Bronze, Length 42 inches

42 MOTHER AND CHILD 1959
Bronze, Height 12¼ inches

43 BIRD 1959
Bronze, Length 15 inches

44 HELMET HEAD NO. 3 1960
Bronze, Height 11½ inches

45 SCULPTURAL OBJECT 1960
Bronze, Height 18½ inches

46 THREE PART OBJECT 1960
Bronze, Height 48½ inches

47 SQUARE HEAD 1960
Bronze, Height 11 inches

48 SEATED WOMAN 1960
Bronze, Height 7¾ inches

49 STANDING FIGURE 1960
Bronze, Height 10½ inches

50 STANDING FIGURE 1960
Bronze, Height 10½ inches

51 RECLINING FIGURE NO. 4 (2 piece)
1961
Bronze, Length 43 inches

52 RECLINING FIGURE 1961
Bronze, Length 5¾ inches

53 DRAPED SEATED FIGURE 1961
Bronze, Height 5¼ inches

Catalogue of drawings

54 LIFE DRAWING
WOMAN IN ARMCHAIR 1930
Oil on paper, 16 × 13½ inches

55 STANDING FIGURES
DRAWING FOR WOOD SCULPTURE
1932
Pen and wash, 21 × 10 inches

56 DRAWING FOR METAL SCULPTURE
1933
Pencil and wash, 15 × 21⅜ inches

57 DRAWING 1933
Pen and wash, 14⅜ × 22 inches

58 LIFE DRAWING
SEATED WOMAN 1934
Wash, 21½ × 14½ inches

59 RECLINING FIGURES
DRAWING FOR SCULPTURE 1936
Chalk and wash, 20 × 15 inches

60 IDEAS FOR SCULPTURE 1936
Chalk and pen, 14½ × 21½ inches

61 FIGURES WITH ARCHITECTURE
1938
Watercolour, 22 × 15 inches

62 IDEAS FOR WOOD SCULPTURE 1938
Chalk and wash, 14½ × 21½ inches

63 IDEAS FOR LEAD SCULPTURE 1938
Pencil, 8½ × 7 inches

64 STANDING FIGURES
STUDY FOR SCULPTURE IN WOOD AND METAL 1940
Chalk, pen and watercolour, 10 × 17 inches

65 SHELTER DRAWING 1940
Pen and watercolour, 11½ × 10½ inches

66 SEATED FIGURES 1942
Pen and watercolour, 9 × 7 inches

67 STUDY FOR FAMILY GROUP 1945
Pen, 11½ × 9½ inches

68 STANDING FIGURES
IDEAS FOR SCULPTURE 1948
Chalk and watercolour, 11½ × 9½ inches

69 SCULPTURAL OBJECTS
STUDY FOR LITHOGRAPH 1949
Chalk and watercolour, 15 × 19½ inches

70 HEAD OF PROMETHEUS 1951
Chalk and watercolour, 15½ × 10½ inches

71 FAMILY GROUP 1952
Pen, 9 × 9 inches

72 RECLINING FIGURES 1954
Pen, pencil and wash, 11½ × 9½ inches

73 DRAWING FOR SCULPTURE 1958
Pencil and conte crayon, 11 × 7½ inches

74 TWO HEADS 1958
Chalk and watercolour, 11½ × 18½ inches

75 RECLINING FIGURES 1958
Pencil, black chalk and wash, 11½ × 9½ inches

76 RECLINING FIGURES,
BLACK AND PINK 1958
Crayon, black chalk and wash, 11½ × 9½ inches

77 DRAWING 1959
Black and Red Chalk, 11 × 9 inches

78 DRAWING 1959
Chalk and wash, 10¾ × 9 inches

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